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Correspondence.

AN IMAGINARY COOL ROOM.

Editor of *The Art Amateur*:

SIR: Here is my idea of a cool room, such as I mean to have when I shall have realized from some large estates in Spain: The room, first of all, is a parallelogram, and the most noticeable feature therein is the small windows which are placed in the centre of the upper half of the room, protected on the outside by awnings. Thus such light as reaches the apartment is toned down, and unless special effort is made, the occupant has no knowledge of the sultry atmosphere without. The windows, moreover, are protected on the inside by lace curtains of light gray tint, upon which airy floral designs are traced. The drapery falls nearly to the floor, and is suspended by means of rings to an arrow of pale green color with gilt barb and feather. The green cords and tassels which are fastened below the window proper draw the curtains back, and are confined in a gilt quiver. Between the lace folds thus drawn back are hung suggestively cool pictures of water, scenes of ice and snow, with occasional parian statuettes on brackets.

One third of the wall is painted of the same green tint as the arrow shaft and cords, while the remainder is white. In place of a border there is a graceful running vine pictured, with depending sprays at the corners. A band of cool gray, with a slight striping of gold at the edges, marks the point of disjunction between the green dado and white wall. Upon this is painted the wandering convolvulus, with here and there a flower, and an occasional petal glittering with dew.

The floor is of marquetry work, mostly in light woods, upon which are spread rugs, all of modest color and design, but none with long nap or fringe. The chandelier is of graceful design, glittering with glass lustres and exceedingly light gilt chains. The light is furnished by wax tapers.

In lieu of a fireplace or elaborate mantel there is a conical recess in the wall, shaped in white marble, the bottom of which is a basin with a slight lip, which extends a little into the room. Upon this is built, in an irregular pyramid, a quantity of rock-crystal, from an occasional interstice of which nodding ferns wave to and fro. When desirable, a fine spray of water is thrown upward against the marble-lined recess, from which it drips over the translucent crystal into the marble basin below, and is finally discharged by a concealed waste-pipe. About the room, in antique vases, stand a few plants with shining green leaves.

The furniture, for the most part, is rattan, and consists of easy chairs, several light lounges, a light table for games, and one with writing material. On a sideboard of almost fragile character a few articles of bric-à-brac are standing, while in the centre of the room a circular etagère, designed as an "omnium gatherum," holds books, papers, wine-glasses, cigarette materials, or any of the many articles which fancy may incline us to take into the cool room.

Nor must I fail to mention one window much larger than the rest and directly opposite the entrance. This window has genuine glass and curtains, but beyond the sash appears a bosky glen, down which a limpid mountain stream dashes, both over and under ferny rocks and moss-grown logs. Through its cool, misty atmosphere one delicate ray of sunlight gleams upon the foliage, dripping from the late summer shower.

One third of the room may be cut off by means of two curtains, which are of the same prevailing green tint, but upon which a pattern of white lace is thrown. The silvered rod upon which these curtains run is let half way into the ceiling, and when the curtains are not in use they are drawn into a recess in the wall. A rod precisely situated as the one on which the curtains run traverses the other end of the room, and these in turn are crossed at right angles by similar rods. With these as a relief to the ceiling, and a pale tinted centre design about the chandelier, the effect will be charming. Hammocks may be suspended from these rods, at certain places where they have been specially strengthened to sustain such a weight.

There are some other details which might be mentioned, but enough has been written to give a general idea, which, of course, must needs be modified by means, tastes, and surroundings. The main features of such a room should be its light colors, cool-looking furniture and furnishings, and above all, absence of overcrowding, and often use of brilliant colors or glaring contrasts.

WARREN WALTERS.

AMERICAN FAÏENCE MANUFACTURES.

Editor of *The Art Amateur*:

SIR: The charming article of Frédéric Vors on the Haviland faïence made at Limoges, and the branch factory at Auteuil, a suburb of Paris, suggests to me that I might say something about the making and decorating of this same kind of ware in America. We are indeed doing wonderful things in the way of making faïence in America. To show you what we are doing at home, I will tell the following true incident:

On Saturday, Mr. John Bennett, the old superintendent of the Dolton factory at Lambeth, had a very successful bake in his new American pottery at the foot of Twenty-fourth Street and the East River. Every piece of pottery in his big kiln came out perfect in color and with a glaze as beautiful as a soap-bubble in the air. One little vase about ten inches high was so beautiful that crowds of art lovers have been to see it. The umber, chrome-yellow, blue, Indian red, and every color came out intensified. Among the visitors at Collamore's, Broadway and Twenty-first Street, where Mr. Bennett's faïence was on exhibition, was a very distinguished foreigner. He looked at the vase a moment, and asked where it was painted and baked.

"Here in the city," said Mr. Collamore.
 "Is it for sale?" continued the stranger.
 "Yes—of course."
 "What is the price of it?"
 "Forty dollars," replied Mr. Collamore, who usually sells Limoges, Haviland, and Dolton vases of the same size for \$15.
 "I'll take it," said the stranger.
 "You will!" said Mr. Collamore, surprised at the stranger's abruptness.
 "Yes, and I will carry it myself—you need not do it up."
 "I beg pardon," said Mr. Collamore, "but where are you going to take this vase to?"
 "I am going to take it to Limoges, France, sir; I live there."

"And your name?"
 "Haviland, sir; my brother and I own the Haviland faïence establishment at Limoges. I have never seen such a beautiful piece of pottery as this vase. Such color, under glaze, has never been produced in Europe. I'm going to take this home and see if we can't copy it."

Besides Mr. John Bennett, who, with Miss Hannah Barlow, really perfected the Dolton ware at Lambeth, we have two other Americans who are doing good work.

I have before me now several pieces of faïence made by T. J. Wheatley, of Cincinnati, which in color, form, glaze, and artistic merit will compare favorably with the best Limoges ware. Mr. Wheatley models his own vases, builds them up in bas relief, and paints them on the wet clay. Then he bakes them with 3300 degrees of heat and glazes them as well as the best Haviland ware. Mr. Wheatley is the only American who can produce a Limoges vase from the native Ohio clay.

Miss McLaughlin, of Cincinnati, has made some very creditable work. Her best work has never seen New York; but she does not model like Mr. Wheatley from the clay.

Mr. John Bennett receives all his pottery from England, only decorating, baking, and glazing here.

I have no doubt but what you will see in the market here before Christmas Limoges vases, both by Miss McLaughlin and Mr. Wheatley, that will rival the best work from Auteuil or Limoges.

Mr. T. J. Wheatley is a young artist, devoted to his work. He is ambitious for success, and his work has been already commended by such able judges as Mr. Davis Collamore and Mr. Tiffany. You will hear from this young man yet.

I believe in home art. When Mr. Wheatley takes five cents' worth of Ohio clay and out of it makes a beautiful vase, which will remain beautiful for a thousand years, he is a public benefactor, and when he makes this five cents' worth of clay worth \$25—thus keeping the \$25 at home in our own country—he is a valuable citizen.

"ELI PERKINS."

WASHING CREWEL WORK.

Editor of *The Art Amateur*:

SIR: I have just purchased a child's dress in crewels, as suggested in your "Suggestions for Summer Work" last month. I fear to have it washed, however, as the colors may run. What do you advise?

BELLA, North Adams, Mass.

ANSWER.—You need have no fear if the crewels you have bought are of good quality, if soda is not put into the water. If you are in doubt about the crewels being of fast colors, the article might be cleaned instead of washed.

BRONZING PLASTER STATUES.

Editor of *The Art Amateur*:

SIR: Will you tell me how to bronze a plaster-of-Paris statue?

PYGMALION, New York.

ANSWER.—Bronze-powder is dusted over the statue while it is yet sticky from a coating of turpentine varnish. The best way is first to give a few coats of alcoholic shellac varnish, and then the coating of turpentine varnish, as otherwise the latter is too quickly absorbed. Let the object stand until it is half dry and sticky, and then dust over it any color of bronze-powder you may select.

PAINTING ON VELVET.

Editor of *The Art Amateur*:

SIR: I think that some further details about painting on velvet may be useful to your correspondent "Myra." The colors employed are the ordinary dry pigments, that can be purchased for a few cents at any paint shop. They must be ground very fine and mixed with a sufficient quantity of honey or sugar and water to give them the consistency of cream. When the elements of the decorative design have been selected, the outlines of the principal masses are cut out in pieces of cardboard, which are used as stencil-plates. To apply the color on the velvet without letting it spread, it should always be worked in one direction. When it is dry it pastes up the wool of the velvet and forms a groundwork on which the finishing touches can be painted in ordinary water color. The connecting lines, the stems of flowers, etc., are painted directly on the velvet with a brush. If the color is well prepared it will dry without cracking or scaling, and preserve a certain elasticity. The following process of making stencil cards for flower painting is simple, and will be found useful to beginners: Press the flowers in a book in the position in which you want to paint them, and then lay them on a stiff card; trace round the edges carefully with a fine pencil, and cut through the pencil line with a sharp penknife, removing the card inside the line traced. If the card is to be used often, a coat of varnish on each side will preserve it for a long time.

F. V.

Notes and Hints.

A NEW AND INGENIOUS PROCESS has lately been introduced in France for electrotyping on non-conducting materials, such as china, porcelain, etc. Sulphur is dissolved in oil of lavender spike to a syrupy consistence, and with this a solution of chloride of gold or of platinum is mixed at a gentle heat, the whole then being evaporated until it assumes the thickness of ordinary paint. It is applied with a brush to the portions to be covered, baked in the usual way, and then immersed in the bath.

COSTLY FURNITURE.—The hall of the residence-castle at Hanover is one of the most gorgeous of its kind. On one side three consoles of massive silver occupy the spaces between the window, whilst above them rise three mirrors of enormous height, framed also in silver, and in which the lights from the three chandeliers of silver hanging from the ceiling are reflected. Here is held the reception on the first of the year, and the snowy silver gleams and glitters in the blaze of a thousand lights. The plate-room in Hanover was once the finest in Europe. You went from chamber to chamber through absolute masses of silver and gold, wrought into a thousand curious shapes and forms. There was ancient plate and modern plate; there were candelabra reaching to the ceilings, and golden basins spreading over the floors; knights in armor tilting with burnished lances under frosted trees; and huge cisterns wherein you might drown a couple of Clarences.

THINGS WORTH KNOWING.—That boiling water will remove tea stains and many fruit stains; pour the water through the stain, and thus prevent it from spreading over the fabric. That ripe tomatoes will remove ink and other stains from white cloth; also from the hands. That a teaspoonful of turpentine, boiled with white clothes, will aid the whitening process. That boiled starch is much improved by the addition of a little spermaceti or a little salt, or both, or a little gum arabic dissolved. That beeswax and salt will make flat-irons as clean and smooth as glass; tie a lump of wax in a rag, and keep it for that purpose; when the irons are hot, rub them with the wax rag, then scour with a paper or rag sprinkled with salt. That kerosene will soften boots or shoes which have been hardened by water, and render them as pliable as when new. That kerosene will make tin tea-kettles as bright as new; saturate a woollen rag and rub with it; it will also remove stains from clean varnished furniture.

QUEENANNIACS.—A writer in *The Mask*, a London publication, says: "The Queen Anne, craze has attained such proportions that it is really getting serious. I hear of a lady down in the country, who has a very charming house that irreverent wits have dubbed the 'Queenanniac Asylum.' Everything, furniture, food, and costume and conversation are strictly 'of the period.' And none but confirmed queenanniacs receive a really hearty welcome. Visitors from town are deposited at a lodge on the outside of the ground—there they change their ordinary clothes into dresses of the period; they are then transported to the mansion in a 'whirlicote':"

'There is Lady Belinda,
 And Mistress Dorinda,
 With Phyllis and Dolly and Nan:
 Sitting in whirlicotes,
 Pets in their girly-coats,
 All of the time of Queen Anne!'

They are received with the utmost courtesy by their trustees, and at the end of the visit they become convinced that Queen Anne is not dead, but that she is a deal more lively than that august monarch ever was in those days when she is supposed to have flourished."

BOYS WHO LEARNED NEEDLEWORK.—When the late Admiral — was a young midshipman, he was sent on a voyage round the world in one of King George the Third's ships. He was three years away, and, as he grew very fast, he found himself sailing in the Pacific Ocean with hardly a stitch of clothes to his back. His mother, sister of Admiral Lord —, had taught her little boy to sew, so he got some canvas out of the ship's stores, and cut out and made himself a new suit of clothes; his mother was very proud of these, and when her son was an admiral, she used to show them to her grandchildren and tell them the story. Rather more than thirty years ago a lady went to call on another one rainy afternoon; the house was built on an island in a lake in Ireland. In the drawing-room were two little boys sitting on footstools, one on each side of the fireplace. Probably the visitor looked astonished, for the mother of the little boys said in a low tone, "Please don't laugh at them; what should I do with them on this island on a rainy day if they were too proud to sew?" One of these boys was a lieutenant in the Crimean war; he fought none the worse because he knew how to use the needle as well as the sword, when he with his men was for eighteen hours in the Redan on the memorable 18th of June. The chaplain of an Irish institution had seen, when he was young, the straits to which the French aristocratic refugees were reduced, from having to learn how to do things for themselves; and he got a tailor to come into his house and teach his boys how to cut out and make and mend their own clothes. One of the boys is now an old general, but he sews on his buttons to this very day; and when he was on service in one of the small British stations in Asia, he not only mended and patched his own clothes, but those of his brother officers; all the men of his regiment knitted their own socks.—London Court Journal.